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*MONISM AND ITS BEARINGS ON PHILOSOPHIC  
AND RELIGIOUS THOUGHT IN AMERICA.*

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A Graduating Thesis; Course A, Philosophy.

*Εἰς Θεὸς ἐν τε Θεοῖσι καὶ ἀνθρώποισι μέγιστος—  
Οὐλος ὄρα, οὐλος δὲ νοεῖ, οὐλος δὲ τ' ἀκούει.*

—XENOPHANES.

*Εἰς Θεὸς καὶ πατὴρ πάντων, ὁ ἐπὶ πάντων καὶ διὰ  
πάντων καὶ ἐν πᾶσιν.*

—THE APOSTLE PAUL.

Our theme is, in part at least, an old one. Monism as a doctrine has been held in some form or other by philosophers in almost every age of the world. It is closely related to the most important concerns with which man has to deal in this life. Monism relates to man himself in both his physical and his psychical being. It relates to the animate and inanimate universe in which we exist; and to Deity, the uncreated and infinite Father of all being.

If Monism in either of its distinctive forms be the true philosophy, our ideas of God, of the material universe and of ourselves must be essentially modified. Our whole religious system must be recast,—or rather we must devise a new religious system in harmony with this philosophy,—and we must look elsewhere for the solution of the problem of human existence, of the universe, and of God.

**THE POWER OF EXPRESSION: A PSYCHOLOGICAL AND ETHICAL STUDY.**

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A Graduating Thesis; Courses A and N, Philosophy and Pedagogy.

And after the earthquake a fire; but the Lord was not in the fire; and after the fire a still small voice.—I KINGS 19:12.

To him that in the love of nature, holds communion with her visible forms, she speaks a varied language.—BRYANT.

Such harmony is in mortal souls:  
But while this muddy vesture of decay  
Does close it in, we cannot hear it.

—SHAKESPEARE.

Ἐγὼ φωνὴ βοᾶντος ἐν τῇ ἐρήμῳ.—ST. JOHN.

“O dull, one-sided voice,” said I,  
“Wilt thou make everything a lie?” . . .

“What is it thou knowest, sweet voice,” I cried.  
“A hidden hope,” the voice replied.

—TENNYSON.

Thou art unto them as a very lovely song of one that hath a pleasant voice—EZEKIEL 33:32.

INTRODUCTORY: The *universality* of the power of expression. In some form or other all nature makes itself intelligible to man. No mite of matter deems itself too insignificant for recognition. There seems to be a bond of unity encircling the entire universe, a something whispering, “The same God made us all.” And to man, the crowning work of God’s hands, all

things look for recognition and interpretation; to him pre-eminently is given the capacity for receiving impressions from without, for retaining them in consciousness, for reasoning about them, and for intelligibly formulating the results of this reasoning. But since men's minds are so widely diversified in their workings, we may expect to find them likewise responsive to very different kinds of impressions. A Hugh Miller reads richest geologic lore, where most quarrymen would see nothing but common stones. Ruskin's exquisite taste enables him to produce for us in finest details the beauties in life and art, which otherwise our dull eyes would never have enjoyed. Goethe, besides interpreting to us some of the most exquisite language of the soul, is also responsive to the voices of the little flowers at his feet, and, recognizing them as "the beautiful hieroglyphics of God," he is given the key by which he is enabled correctly to read one of the most important truths known to botanical science. Again, Froebel and Pestalozzi, catching the wonderful secret of nature's success, uniformity, apply this natural law to the mental world, and, as the result, see what a magnificent system of education we are beginning to enjoy.

Sometimes nature's whispers are so soft and low that only the quickest ear can hear, and even the quickest, unless very attentive, will sometimes be misled; for the imagination, like the pent up air in the sea-shell, is ever ready to augment almost beyond recognition the original impression. Not till judgment can hold imagination in subjection, not till the period of childhood is passed, can either the individual or the race make observations or respond to impressions with any degree of accuracy. The child spends much of his time in Fairyland, the imagination supplying his every need. Early races, too, draw deeply from imagination's store for descriptions of their surroundings and the deeds of their heroes. The first literary efforts of any people savor strongly of the fanciful, yet we must not despise these, for they have ever been the forerunners, casting up a highway for the advance of philosophical inquiry. The entire philosophical fabric of Greece was woven from threads found in the theories of being, creation and ethics developed in the productions of Homer and others

of her early writers. We see thought running through the same course of evolution in all nations.

To primitive peoples every phenomenon of nature was full of significance, every flash of lightning was a spark from the forge of an offended deity, every peal of thunder the roaring of his rage. We no longer refer nature's freaks to these deities, yet we feel their influence just as keenly as did the peoples of old, and in our figurative speech we still find ourselves attributing to nature's manifestations motives which would have prompted us to analogous action.

What then is the real link between mind and matter? What is it that renders man *par excellence* the comprehender and interpreter of all creation? Why, and in what respect is he so transcendently superior to all other grades of the divine handiwork? Between him and the higher types of brute creation we may trace many points of likeness; but there is a point where man takes on a power specifically human. When he is made capable of formulating and expressing independent, intelligent thought, he becomes unique, far above all other forms of terrestrial creation and only "a little lower than the angels." No theorists have ever attempted to bridge this chasm between brute and man. Evolution in all its phases, biological, psychological and dialectic, has given us many plausible explanations of our present state of existence and the steps leading thereto. But the development or evolution of this peculiarly human power is by common consent either left untouched, or passed over as of little importance. Evolution theories may account for the physical organism. The mind with all its mysterious faculties may be but the result of the perfecting of originally undistinguishable fissures and convolutions of the brain structure. Darwin's *lepidosiren* may be indubitably proven our remote ancestor, and still this point will remain unexplained. Other animals may, and some do, possess a cerebral structure very similar to that of man. But even such persevering efforts as those of Mr. Garner upon the Simian tribe must go unrewarded, and all the fabulous experiments upon the imitative but uncreative parrot vanish like clouds without rain when the light of real scientific search is turned on. So we may safely say that man's power of vocal

expression remains the crux of all evolution theories. His voice may be termed the very signet of the Author of his being, a seal which no ingenuity can counterfeit. This one power alone renders man even in his most primitive state superior to the highest of brute creation, and, changing somewhat the signification, we may say, "the least in the kingdom of heaven is greater than these."

The *voice* is man's divine element, the very breath of God. Are we not told that when God created Adam, he *breathed into him* the breath of life, and he became a living soul? God made the animals living too, but did not breathe into them the breath of life. And as soon as this divine spark was implanted in man he began at once to exercise his lordship over creation. God at once brought to him all that had been created that he should give them names. Here man's individuality had its rise. Here he first exercised independent thought and its sequence, language. The two were born together. This fact gives substantiation to the theory of "correlation" so tenaciously held by Max Müller and others; for from the beginning thoughts and words have been correlated, words being but the tangible form, the revelation of thought.

There is a profound mystery about the human voice. Taking it in itself as an abstract thing, it is like gravity, electricity, or life itself, an evident but mysterious power. It comes with us from eternity into time and returns with us into eternity. It first proclaims our advent by a distressing cry, as though bewailing the prospect of its incarceration, and it passes out of this world sometimes on wings of song as though exulting over its release. But turning now from its mysteries, let us see what we may learn from the nature and relations of this voice to finite existence and the part it plays in expressing thought.

I. And in doing this we will begin with its simplest aspect, the MECHANISM, or what we might term THE PHYSICAL AND PHYSIOLOGICAL part of vocal expression,—the mere mechanical workings of the voice-producing apparatus. \*The

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\*Dr. Worrell McKenzie, "Hygiene of Vocal Organs," p. 26.

vocal organs have a threefold function and consist of (1) a *motor*, (2) a *vibratory* and (3) a *resonant* element. The first, consisting of the lungs, windpipe and propelling muscles, supplies the air blast, or motive power. The second, the glottis, with its vibrating lips, produces the tones; the third, consisting of the ventricles, false chords, epiglottis, pharynx, nose, mouth and bone cavities, together with the thorax, gives to the voice its peculiar quality or *timbre*. These means used in the modifications of vocal sounds give us speech, which in this sense is the universal faculty of which the various languages are the particular manifestations. Speech is the genus, language the species. Speech is largely physical; language, largely mental. But in the voice itself there are as many varieties, almost, as there are individuals. Quintillian gives an exhaustive classification of the varieties of the speaking voice, which we find still adequate to describe our observations. This diversity in the quality of the voice is accounted for largely by the different sizes found among larynxes and the diversity of arrangement of the laryngeal muscles. In speech we have elements of a twofold kind: first, *continuous*; second, *interruptive*; i. e., *vowels* and *consonants*. These elements controlled by the mind give to us the mechanism by means of which our voices set in motion certain particles of air, which in turn act as excitants upon the auditory nerves and produce the sensation of sound, which makes possible and significant the most perfect expression of thought.

Seeing, then, the wonderful structure of the human voice—or more correctly speaking—the conditions necessary to vocalization, what should be the attitude of education toward their physical development? In earliest days of Grecian culture the training of the voice was given most prominent place. The Greeks recognized the vast importance of caring for the physical equipment as no people have since. And we are glad now to see signs of a renaissance in many quarters, for purposes both hygienic and artistic, and hope that the day is not far distant when the voice trainer, not in elocution and singing alone, but in all phases of vocal execution will be as important a personage in one's educational life as was the *φωνασκός* among the learned Greeks, or even as the physical

culturist or dancing-master of to-day. Who among our representative college or university graduates would feel that his curriculum was finished, had he not learned to endure hardness as a good soldier in the gymnasium or the field? Yet who of these same men could be persuaded that he was not vocally qualified to deliver his graduating essay? To insinuate such a thing would be a grand insult. That anyone can read or recite sufficiently well for such an occasion goes without question. But, ah! the memory of the dull, monotonous, unimpressive tones in which nine-tenths of our graduating efforts are produced is adequate evidence to disabuse any mind of the idea that everyone can read. The difficulty is that physical work for the voice is taken as synonymous with artificial drill, while in fact it is the only means of avoiding this very artificiality so much dreaded. Let any college devote as much attention to this subject as it does to football or any other exercise, and it will send forth young men and women possessing not only brawny arms and enduring limbs, but, what is far better, with rich, perfected, sonorous voices capable of expressing in the best possible manner the thoughts gained from the strictly intellectual part of the curriculum.

That this physical work for the voice is effective, I assert without trepidation, having tried the experiment upon several public speakers with most gratifying results. One, a man of mature years, was unable to speak without great fatigue to the throat. After a few months' faithful physical practice, such as breathing properly, removing all tension from the throat while speaking, etc., he was able not only to speak for an hour without fatigue, but in addition he had changed his normal pitch from a high, unpleasant, "squeezed" tone to a full, resonant and marked "carrying" voice. It is not only the privilege but the duty of every public speaker to make his voice a fit medium for the transmission of his thoughts. How many a sermon or oration has been utterly stripped of its power, because of the inexpressiveness of the human voice upon which it depended for delivery. Some may object, saying, "But our voices are natural; we can't change them." We reply, so are our eyes and our ears natural; that is, they have primarily only a limited power. But we certainly have every

means and every incentive for cultivating and expanding their native power. Had Sherwood stopped and deplored the inadequacy of his hands for the piano, saying, "Oh, my hands are too short, I can never be a pianist!" where would America's greatest musician be to-day? No, the music was there; 'twas in the mind of the man and the hands were made to express it. So our thoughts deserve to be expressed in a way to do them justice. When we read of the trials and difficulties through which the famous Demosthenes and Cicero, or the more modern Spurgeon and Haweis had to pass before reaching the goal of ideal oratory, and how completely they did surmount all difficulties, we can but be amazed at the perfect indifference with which this wonderful power is regarded by the vast majority of our would-be swayers of men. Before leaving this phase of our subject it may be well again to refer to our ancient authority, Quintillian, who in his treatise gives most minute directions for physical exercise necessary to the proper development of the voice.

Leaving now the physiological aspect of thought-expression, let us glance at the *power* controlling and directing all this mechanism.

II. THE PSYCHIC ASPECT OF THOUGHT EXPRESSION. In all language the thought-factor is most important. We may have a perfectly adjusted and perfectly developed vocal organism, and yet our words may be mere chatter, expressing no line of thought. "The will must be hitched to the instrument." \*This indispensable element is, like mind itself, exceedingly difficult to study; for all we can discover concerning it must be discovered by introspection. The laryngoscope as used by Garcia and others during tone-production has given valuable information concerning the effects produced by the vocal apparatus in using different degrees of expansion and contraction. But there never has been and never can be an instrument that will enable us to demonstrate the subtle connection of mind and voice, or the *modus operandi* of the mind as it guides the work of the vocal organs. It is the mind that directs the laryngeal accompaniment and at the same time

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\*Lunn, "Philosophy of Voice," p. 14.



produces and arranges the voice part of the 'duet.' Upon investigating more closely, we find that this psychic element is the fundamental element of all thought-expression. It is the soul, the vital element, which constitutes the word a living, potent force, and gives to it its permanency and significance. Without it, our combinations of vowels and consonants would be utterly meaningless, simply a heterogeneous mass of nothings, like the bits of matter of which the Atomists would vainly construct the universe.

But the interesting and scholarly expositions of this phase of language development as given by such master-minds as Max Müller, Spencer and others, are too familiar to the ordinary reader for it to be necessary to repeat their statements here. That mental development must precede lingual, is patent to all. Our own experience and observation give sufficient evidence of this. Dr. Edgerton Young tells an interesting story of the manner in which the North American Indians formulate thought, that is, express in language the new ideas given them by foreigners. He handed to a number of them one day an ordinary envelope, asking them to name it. After he had showed them its use, they very readily called it "the little book shirt." This illustrates the point in question. The mind must first grasp the significance of the object, then it quickly produces a name for it, the meaning of the thought being crystallized in the word and expressed by the voice. This psychic thread runs through all languages. The Oriental expresses itself in its own characteristic way, yet the psychic element is clear. In the Hebrew tongue, for example, we find the word '*ain*' meaning both *eye* and *fountain*. A moment's consideration makes plain this double use of the word. The analogy is very striking between the eye, the fountain of tears, and the fountain of the earth. Another very interesting fact in connection with the psychic element of expression, is that that it depends upon certain arrangements of vowels and consonants for its expression, yet it is a quality *totally distinct from the mere words*. We may take words spelt, and even pronounced, precisely alike and yet express entirely different thoughts thereby. The mental quality, as expressed by the voice alone, gives signification and coloring to our language.

Take any familiar piece, Whitcomb Riley's "How did you rest last night?" for instance, and observe this psychic feature. In the first verse the words convey to the mind a picture of the sturdy boys gathering about the breakfast table, and one can almost see the twinkle of innocent amusement telegraphed from eye to eye, while the aged grandfather asks again in trembling accents, "How did you rest last night?" But when we reach the closing lines, mark how differently these same words affect us. The voice grows husky, the throat contracts. An entirely different set of emotions is awakened when we read:

"Bad as I used to be  
All I'm a wantin is  
As pure and ca'm a sleep for me  
And sweet a sleep as his;  
And so I pray, on Judgment Day  
To wake and with its light  
See *his* face dawn, and hear him say,  
'How did you rest last night?'"

Here because of the change in the mental state, the words have been clothed with new meaning and the change in psychic state is readily manifested in the quality of *vocal expression*. If this psychic element be kept in mind, it matters little whether its vehicle be the language of the Hoosier poet, or of the elegant Milton, it will never fail to carry its message. Shakespeare, that greatest swayer of the emotions, certainly knew well the value of this psychic quality of the voice, practically if not theoretically; for see how big with meaning his expressions are. He puts the development of his plots into the hands of characters capable of doing well their work. And in their mouths his unambiguous, if not always elegant, English carries straight to the mark. It is difficult to select from so many good illustrations one that will be more appropriate than another. But perhaps we can find nothing more familiar and at the same time more to purpose than Hamlet's advice to the players. See how Hamlet insists upon the words being *pronounced* in such a way as to emphasize their full meaning. To his mind the mere words are as nothing, but 'tis this inexplicable, mysterious psychic quality of the voice that he endeavors to bring before the minds of players. He says, "Speak the speech, I pray you, as *I pronounce* it to you, . . . but if

you *mouth* it as many of our players do, I had as lief the town crier had spoke my words." Hamlet alone was conscious of the awful import of the words they were to speak. He alone knew the mental state of the wicked King and guilty Queen and that mental state must be expressed in the *tone*, the *voice* of the player. Hence his awful earnestness in impressing upon the actors the importance of doing well their part, knowing that upon their skill hung the execution or the failure of his well laid plan. As one becomes auto-hypnotized by long, regularly sustained respiration, and does so all unconsciously, so it seems in the performance of crime, or in the development of a tragedy one reaches the awful climax through such gradual degrees that, when the deed is committed, its heinousness is well nigh lost sight of by the agent. In this magnificent tragedy, Hamlet hoped by evolving in rapid succession the steps which led to the murder of his father, to intensify the mental conception and the moral consciousness to such a pitch, that even the sin-benumbed consciences of the King and Queen might respond. To accomplish this end, Hamlet did not take for his allies some formidable power, some great coercive means, but he found this little human voice guided by the mind the most potent agent at his command. How faithfully it performed its work is known by all.

Without this psychic element, what significance would attach to any of our expressions? Love, hate, fear, all the language of our emotions, as well as our ordinary rhetorical figures would be meaningless. It is the psychic quality that gives coloring and meaning to all expression. It is this power which renders the king's word law, and makes possible all the so-called "magnetism" of certain speakers. To be an orator it is not so necessary to study elocution and dramatic action as it is to study mind. As Pope has put it, "Know thyself; the proper study of mankind is man." Here indeed we find the key to power.

Anthony was not equal to Brutus" as an orator, yet see how he turns all Rome against the "honorable Brutus" by the cunning use of invincible irony expressed in the peculiar tone of voice. He knew that love for Caesar was a more powerful ally than love for Rome so long as the body of their slain Caesar lay before them. So he chose well the time for

his harangue and chose well also the psychic quality of both words and tones.

Among modern persuaders of men we find none superior to Dr. Jonathan Edwards, and it is conceded by all of his biographers that his transcendent power lay in his profound knowledge of the workings of the human mind. In the beginning of his discourse he would so play upon the sympathies and interests of the human heart that all would be won to listen. Having thus gained the attention, and prepared the way, he would pour forth those torrents of words, so full of meaning, yet so simple withal, that men were constrained to believe his message. His earnestness, zeal and sincerity were so intense that they appeared in his voice. All felt that the man had been with God and was but echoing the words of the divine will concerning their eternal doom.

The psychic element in expression is nowhere more significantly in evidence than in our systems of philosophy, many of them being scarce more than monuments to the logomachical powers of their promulgators. One formulates a theory in language expressing to him most lucidly his meaning. Another reads his work and attaching a different psychic quality to his expressions understands him often to teach anything but the truths he intended to express. So this one in turn criticises, tears down and reconstructs the theory, using terms which he is sure will be accurately expressive of his thought, and whose meaning cannot be misunderstood; and after all of his painstaking, lo, he also finds many of his most lucid expressions turned into confusion and thick darkness by a third reader whose mind has given an entirely different psychic coloring to his expression of thought; and so on *ad infinitum*. It is this all-essential psychic element in expression that makes possible, and we might say, necessary, our greatly differing systems of religion, philosophy, politics, etc.; for "as a man thinketh in his heart so is he," and "out of the fullness of the heart the mouth speaketh"—and, we may add, *interpreteth*. Any orator to make himself felt must make his thoughts breathe out through his voice. The words, the vowel and consonant arrangements, are but the skeleton; the psychic significance makes of them living, pulsing bodies.

III. THE ETHICAL QUALITY OF THE POWER OF EXPRESSION. Marmontel has said, "I perceived that it was the idea attached to the word which made it take root and develop in the heads of the young. . . . And study of languages made me feel that I was also studying the art of distinguishing shades of thought, of decomposing it and of catching its spirit and relations." It is this spirit conveyed through words by the *voice*, that gives to thought-expression its ethical quality. Sincerity, refinement, kindness and all phases of human feelings, both good and bad are revealed through the *voice*, "that great confessional of the human heart." Have we any evidence that the voice affects human character, or that character gives "coloring" to the voice? First, let us state that this is no new question. The ancient Greeks, our ideal of perfection in matters educational, have left us many evidences of their recognition and appreciation of the ethical significance of inflection in speech as well as in song, training their children from lisping infancy to discern and cultivate the most finished accent. "Aristotle remarks that one could always know a foreigner, no matter how well he spoke Greek,"\* by his lack in these very minutiae of intonation in which the native Greek was so proficient.

That all thought-expression bears with it an ethical quality is a fact familiar to all. But like many every-day facts it is often passed as unworthy of special consideration. A moment's thought, however, will suffice to prove it a very significant subject for investigation. Who has not felt that indescribable discomfort, commonly called "creeping of the nerves," which is produced by harsh, unkind tones? And who has not realized also that an atmosphere permeated with this spiritual miasma, is ethically unwholesome? Place the most amiable, even tempered under its baneful influence, and see how inevitably they take on the character expressed by these vocal utterances. "Evil communications" indeed "corrupt good manners."

Even infants seem capable of noticing this ethical element in voice, while apparently too young to understand the meaning of words. It appears that the tone or accent conveys

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\*Mahaffy, "Old Greek Education," p. 49.

a pretty correct idea to the mind of the child of the mental and moral status of the nurse or parent. I was specially interested in noticing this trait develop in my own child. When but twenty days old the nurse became impatient with him for some infantile offense and vented her wrath in a very harshly expressed reprimand, which had the rather unexpected effect of setting him crying lustily. His evident grief soon caused her to relent, and immediately she changed her tone to that soft indescribable *coo*, so characteristic of the colored nurse, saying "Bless mammy's little baby lamb," etc. The result was that as soon as it was possible for the child to "*decrecendo*," he ceased crying and cuddled down with an air of 'injured innocence' and was soon asleep. Later on, when a little more than a year old, he heard some members of the household carrying on quite an animated discussion. He rushed into the room whence the sounds came, crying and flourishing his hands, trying his uttermost in his excitement to say, "don't talk, don't talk." And he would not be pacified until amicable terms were reached by the "talkers." After this was done and conversation went on in its wonted tones, he walked to his little chair, spread his dress in a very important manner, seated himself and in a most satisfied, victorious tone said, "*Now!*" as though he were conscious of having achieved success in a wonderful undertaking. In neither of these instances could it have been the meaning of words alone that affected the child; for in the first case the child was too young to understand them at all, and in the second it is doubtful whether he even heard the words; the loud, unpleasant *tones* being doubtless the cause of his discomfort. If the *tones alone* thus influence a child, how great must be the effect upon the adult mind when word and tone are both comprehended?

It is said that Pere Girard so keenly appreciated the ethical value of the voice that he gave the greater part of his time and attention to its proper development in his famous school for waifs at Paris. And so remarkable was his success that it is said no one could pass his school children without remarking upon the singular incongruity between their unkept bodies and wonderfully polite speech. Here we are shown how it is possible even without the much-to-be-desired

environment of physical comfort, to transform the entire inner being, by reflecting into it only good thought through gentle tones. The beloved schoolmaster breathed out in his voice an atmosphere of kindness and love, and the little ones imbibed his spirit almost unconsciously. Nowhere are life and character so deeply and so permanently influenced as in the school-room and the pulpit. The teacher and the preacher hold within their hands the moral and mental destinies of the masses of mankind more completely than any other class, parents scarcely accepted; and this wonderful influence is exerted more directly and more potently through their vocal expressions than through any other agency. How great attention then should be given to its ethical coloring! Read the biographies of our greatest and best, as well as those of our lowest and worst men, and add to these witnesses the lives of those unknown to fame, with whom we are personally acquainted, and see how universally true this statement is.

If I may be pardoned for another personal allusion, I will give one more instance from observation of my own child. When little more than three years of age, soon after placing him in kindergarten, it became necessary to change our home and consequently his school. He had always been perfectly charmed with his kindergarten work, and was eager to enter the new school. Upon his returning home the first day, we noticed, what was very unusual for him, that he had never a word to say of his work, but sat about with quite a troubled expression upon his countenance. Upon our questioning him concerning his school, how he liked the new teacher, etc., he promptly unburdened his heart. Drawing a deep sigh he said, "Well I hardly know what to think about going to kindergarten any more. I can't help sometimes getting things wrong, and whenever I do make just a little mistake Miss B. scolds. She says real cross, 'what did you do that for, didn't you know better.' Miss A. (the former teacher) didn't talk that way, she would always laugh and say 'oh, oh! little hands went wrong that time, now don't let them do that any more!' And when she said it in *that way* I felt like trying so hard to do just right." In describing the difference between his teachers he very exactly reproduced the *tone of voice* used by each, and this was evidently the element of significance.

This 'way of saying things' is the cause of as much joy or sorrow to the children of a larger growth as it is to the little ones. It gives coloring to our entire social life. One being attacks us by his frank, hearty speech, another repels by voicing his greeting in rough, unpleasant tones. And so through a mere inflection perhaps, the entire gamut of one's moral nature is played upon.

How perfectly natural it is for one to reflect in his voice the ethical status of his soul. When children, we all have sweet voices, but when we reach mature years, when the moral nature has expanded and become deformed, what a variety of voices do we develop! The low grades of human, like the low grades of brute creation, express themselves in an indistinct monotonous grunt, and as intellectual and moral culture predominates we find a corresponding clearness and purity in the quality of voice. In taking the keynote of different voices, one is surprised at the moral and emotional characteristics revealed in the tone-quality. Gentleness, cheerfulness, acidity and melancholy are strikingly in evidence. Experiments like this will be found intensely interesting and valuable as well.

Combining now the above distinct phases or elements in the power of expression, i.e., the physical, the psychical and the ethical, we reach the highest type of thought expression. and the study of this type resolves itself into our last topic.

IV. AESTHETICS, OR THE PHILOSOPHY OF THE BEAUTIFUL IN THE POWER OF EXPRESSION. In studying expression as a fine art, both oratory and song claim our attention; for singing is the highest form of expression, "the very idealization of the natural language of emotion." And to sing well requires the fullest development of all the elements in expression. This little voice within us is capable of almost infinite perfection. The reason why it is so impotent and deformed is because of its unyielding surroundings, bone, muscle, flesh and nerves hamper and impede it on every side. Could these things be made the servants instead of the masters of the voice, we could indeed "soar and touch the heavenly strings and vie with Gabriel while he sings." The voice is in itself a limitless power. In voice culture we assign certain registers or range to the voice and beyond these limits the *mind* refuses to allow the voice to go. I have often taken singers who had this idea



of extreme limit, and after diverting their attention, have asked them to sing again their limit tone, *high C*, telling them to allow me first to strike the tone upon the piano, when instead of striking the *C* mentioned I would take *D*, *E* and sometimes *F* above, with the result that they would strike this tone, two or three full tones above the *C*, with as much ease and accuracy as they would have given the familiar *C*; while, had they been conscious that I was giving them a higher tone, they would have striven and tried and declared it an impossibility. This proves very clearly that the defect is largely mental, not vocal. This idea is strengthened by experiments made upon the detached vocal organs. Dr. Johannes Müller relates that upon attaching weights to the vocal apparatus and forcing in an air blast, he was able to extract from the dead organs all the tones of the living voice, and some not known before. It is evident that the ability to give out these tones existed to even a greater degree in life, had the mind and body permitted the effort. Could our *bodies* be physically perfected, our *minds* thoroughly furnished and our *souls* responsive only to truth,—were it possible, in short, to become *all voice* while singing,—voices like those of Patti and de Reszke would be the rule and not the exception; for we see that it is not the voice we are training, it is the obstructions to its freedom we are removing. We must develop the *body*, make it strong and vigorous, breathe properly, dress properly and live properly. We must cultivate the *mind* and disabuse it of its narrow notions, so that it will be a wise and competent director. We must purify the *soul*, then we will be able to produce tones indeed.

In one of the books of the year, among much rubbish we find this beautiful thought, that somewhere there lives a mystic who possesses a magic potion, which, if taken with implicit faith in its efficacy, will do for you whatsoever you will. You wish to become a great artist; simply swallow this draught and presently its subtle work begins and you are enabled to create most sublime poetry, most realistic paintings or most enchanting melodies. When you ask for an explanation of the mystery, you are told that this coveted power will remain with you so long as you remain true and unselfish, but if for a moment you permit selfishness with all its ugly train to occupy your thoughts, your power vanishes, your language

will not flow, your paints will not take form, your sweet melodies will be turned into shrieking discord. So, would we express ourselves most perfectly in song, we must allow our entire being to absorb into that one idea. We must become the living word! The voice must be both messenger and message.

When we analyze the aesthetics of expression we find contained in it a perfect microcosm of education; the entire being is brought into action. Madam Marchese maintains that in producing her great vocal artists she uses every department of knowledge. She says, "Mine is to make the perfect picture; all the cognate arts are my assistants." Art in dress, in bearing, in facial expression, in every detail is employed to give power and beauty to the vocal expression. The educative power of music was keenly appreciated by the Greeks. Its influence was so marked that it became a common saying among them, "If you want a martial people, give them martial music; if a passionate and voluptuous people, give them passionate and voluptuous music; if a quiet, peaceable people, gentle, well-modulated strains." If instrumental music alone exercises such influence over the lives and conduct of men, how much more powerful must the effect be when the significance of words and melody of the human voice are added, thus revealing in the most perfect manner possible the common feelings and interests of human life. How satisfying to one's aesthetic nature is the artistic rendition of a grand opera or oratorio. It has been said by one of our truest musicians\* that "nothing so ennobles the soul as the hearing of good music." He considers music preëminently the aesthetic art, because he sees in it the power to express the noblest impulses of our nature. He says, "God is its source and the end to which it leads." The power which these musical intonations of voice exercise over our souls, the ready response which they receive from all thinking beings appears a mystery indeed. But if we would study the power more earnestly and intelligently some of its mysteries might be elucidated, and its wonderfully educative capabilities be brought to a higher degree of perfection.

Like so many of the gifts which an All-wise Creator has

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\*Karl Merz.

bestowed upon us, we accept it as a matter of course; its workings are so familiar that we fail to take note of its profound element. There is no art of expression so universal in its powers of reaching the human soul as the singing voice. It comforts the helpless infant, stills the restless child, bursts out in triumphant strain at the marriage altar, pours consolation into bleeding hearts at the burial of the dead. There is no time in life, no stage of moral or mental degradation or elevation too extreme for it to be a welcome guest. Truth is its native air, its vital breath; and all the voice asks is its birthright. Give it truth, i. e., proper usage, and it shall indeed be free and accomplish its exalted mission. Beautifully and truly does Jean Paul Richter say of the musical expression of thought: "O thou who bringest the receding waves of eternity nearer to the weary heart of man as he stands upon the shores and longs to cross over; art thou the evening breeze of this life, or the morning air of the future? Art thou a recollection of Paradise or a foretaste of heaven?"

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#### THE MISSION OF MUSIC.

REV. R. M. DONALDSON, Wooster, O.

Nothing exists without a reason. Lowell says:

"No man is born into this world,  
Whose work is not born with him."

Speaking of the mission of nations he asserts that each is "the Messiah of some central thought." Language, sculpture, painting, science, each helpful element in life, has its special work, hence is properly credited with a mission. The inference that music has a mission is not unwarranted, either by a comparison with other factors in human history or by the opinion of those who are most familiar with this "divine art." Schumann says: "It is Music's lofty mission to shed light into the depths of the human heart." He thus asserts his belief that it does not exist for its own sake, or for the sake of the other arts, but for man's sake; not for his entertainment nor for a tonic of the senses, but for the deepest nature. Every true artist agrees with him in assigning it a high